The Chemistry of Seduction

Routines, Moves & Patterns of Seduction

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The Chemistry of Seduction - Routines, Moves & Patterns of Seduction

Why I Wrote this Book?

This book is the third book in my trilogy. In The Close - Straight Line Seduction System, I describe the general Straight Line Seduction System. The Close is a book that describes the general strategy that I apply to seduce women and it is therefore not concerned with details of implementation - it was not the right place to discuss how to build and use attraction-escalation and comfort-trust (hereafter, a-e and c-t) to seduce women. My second book, SDL King - A Step-by-step Guide to Getting Laid with Super Hot Women the Same Day, is a hybrid between a more hands-on practical book and a more strategic book on the nuts and bolts techniques of seduction. While it is not strictly required to read my first two books before reading this book, it's recommended. In this book, I describe the importance of the Rhythm of Seduction, explaining that each phase along the 3 Step Logistics of the SDL has its own rhythm that we need to respect to make the seduction process enjoyable and effective. I pick this concept up in the Chemistry of Seduction and make it a cornerstone of this book that describes how to behave within certain phases of the book (e.g. in your flat). The three books are joint at the hip. They are all different answers to the same question: how do we mix a-e and c-t to seduce women?

For the lack of a better analogy, if I was a three star Michelin chef, The Close would be my philosophy (e.g. Italian or French cuisine), SDL King would be my signature recipe (i.e. Chateaubriand) and The Chemistry of Seduction describes how I mix the ingredients to create my signature dish.

This book is the right place to give detailed technical advice and to spell out my routines, moves and patterns en detail. It is the right place to give my secret tricks away. Why would you give all your secrets away? Aren't you risking your own success with women by doing that? Everyone will walk around and use your material, won't they? Theoretically, that's true. Practically, however, this is not going to happen, because most people will stay average at seducing women. Most people are not willing to sacrifice what it takes to get good at seduction. Why? The answer is very simple: they don't practice enough. And this segues nicely into my next topic: no reward without sacrifice. As the old saying goes: "Everybody wants to go to heaven,

but nobody wants to die." Or, maybe less morbid one: "The more I work, the luckier I seem to get."

Learning how to seduce women is hard. It is hard, because it requires the change of complex social behavior patterns, a degree of antisocial behavior in the form of a contrarian attitude and the discipline to get momentum going. The hardest part is to change our old ways of living: "Old habits die hard." Moreover, it requires a man to face his demons and to be brutally honest with himself: "Let's be honest, I am shit at seducing women right now." The focus for me is on "right now." Because "right now." is subject to change. Tomorrow, you might say: "I am one of the few guys in the world that can get laid with a model predictably the same day." But there was a time when I had to tell myself: "Let's be honest Tony, you can't walk over to that girl and pick her up." It bothered me - it pissed me off. Because deep inside, I knew it's just in my head and that with practice it can be done. Of course, I wasn't sure, but what other option did I have? I could either try and maybe succeed, or not try and fail for sure. And, it's just a girl at the end of the day - if we can fly to the moon, then I can seduce a super hot girl in the middle of the day. It must be possible. This belief is what drove me to my success - I never lost this belief and it kept me going. Napoleon Hill was right: "What the mind can believe and conceive, the mind can achieve."

What's the most important word in the above paragraph? Take a minute and think about it before you read on. The most important word is "practice". Seducing women is about practice. It's a skill that can be learned. Yes, looks matter and, yes, it's also a numbers game (see SDL King), but let's not let these arguments paralyse us in our endeavor to master the skill of seducing women. How do you know, Tony, that it is just practice and not just luck or looks? How do I know? Because I used to not get laid with Playboy models when I was 27 and now at 36 I do and last time I looked into the mirror, I didn't miraculously stare into Brad Pitt's handsome face. Neither did aliens descended from outer space to give me some extraterrestrial face lift or the alike. I am still the same dude with the average looks, 175cm of height, just 10 years older with more grey hair and more wrinkles. Yes, I do have more money, but I don't live a lavish lifestyle and you wouldn't be able to tell that I have money. The main difference is: today, I seduce Playboy models and back then I didn't. Why? Because I improved my game to a Supernatural level (see The Close) and my mind is strong. How did I do that? With 1000s of hours of practice. Actually, I just came home today from a weekend of teaching: we walked 40km in two days. That's a marathon. How much did you do? Why do you think my results are better? Here is an honest piece of advice: if this sounds like a lot of pain and too much work to achieve, I am 99% sure you won't make it to my level. You will not get laid with Playboy models ever in your life if it feels like too much pain already. This is nothing. The pain I went through was thousands of times more extreme than the pure thought of it. You have to have a passion for it irrespective of results. If all you want is a result, you won't make it. I promise you, you will give up. It's probably best to spend your time doing something else. There is no shame in that - it's a rational decision. Forget about results with models for at least three years. If you can go out and approach 50 girls a week for three years and only get average results and still be

happy, then you have an idea what it takes. If that is too hard, put the book down and stop wasting your time.

For those that are fired up enough to give it a go, it sounds incredible, right? Sounds actually unbelievable, right? You have no idea how much hate mail I get from people telling me that I am fake and that it's all lies. I get it: those guys are so frustrated by the difficulty of the process and they spend hours doing it with no results. The Flywheel of Frustration hurts their ego. Then they see Tony seduce 9s and 10s as if it was easy. It creates a reality mismatch, aka cognitive dissonance. Therefore, Tony is a filthy liar who wants to make money by lying to everyone and he is probably super handsome and that's why he gets those results. Yes, the guy is now trying to resolve his cognitive dissonance so he can sleep well at night. Then he puts the last nail into the coffin of his ambitions: Let me write Tony a hate email and feel better about myself. Always remember Cialdini's commitment and consistency bias: the more you shout it out, the more you pound it in, especially if you put it black on white.

I don't hate these people back, because I know how frustrating the reality of seducing women is. And also I know that I am doing the right thing, because a) I slept with these girls and I was conscious and b) if these people are so upset why don't they just ignore me: clearly it must bother them on a very deep level to go out of their way to write a 1000 word letter. The issue is, if you are one of those guys, you are not honest with yourself. You are incapable of analysing yourself correctly. You are an emotional wreck - a leaf in the wind. You make the same mistakes over and over again and you blow off steam by yelling at the guy who figured it out. That would be like me hating Warren Buffett for being a better investor and having made billions. I can hate him for that, but he still keeps the billions and I still stay relatively poor. The better way to handle it is to think about what you can learn from Warren Buffett - or, even better, what mistakes you can avoid that he made. Two things come to mind on that note: "It's not greed that drives people, it's jealousy." - Warren Buffett. And the other one is: "Don't hate the player, hate the game."

Now that we have dealt with the hate groupies, let's move on to the guys that want to go to to war and get results. It's a joke, if you feel offended, grow a set and move on. For those that will attempt this crazy journey, I have a piece of advice for you. You are going to experience a lot of opposition, especially if you get success on any level. Always remember this: every time someone comes up to you and tells you that you can't change or achieve something in life, because of A, B and C, examine A, B and C first and ask yourself: "Are A, B and C things that anyone on earth could change?" If A, B and C are not things a human can change, ignore the person's advice and ignore A, B and C. For example, If your doctor tells you that you have terminal cancer and that you can't do anything about it, I advise you to ignore the "you can't do anything about it" part. Why Tony? It's my doctor (authority bias of Cialdini) and he knows what he is talking about. You are asking why? Because if you accept the doctor's verdict, you are a dead man walking. You will pity yourself for having cancer and you will go into a downward spiral of doom. Self-pity is the brother of paranoia and paranoia is a terrible state to be in as it is a mental condition that is very hard to reverse. What you ought to do is this: fight like hell,

because what if the doctor is wrong? What if you are one of the people that survive cancer at the end? I can already hear the doctor saying: “It’s a miracle that you are still alive. I have never seen anything like this.” Unfortunately, most people in the world are making exactly that mistake: they are convincing themselves that it is not possible to have beautiful women in their lives and they pound this idea into their brains over and over. They are told from a child’s age on: the media shows rich guys with hot girls. Therefore, you must be rich to get hot girls. Really? Is that really true? It’s about as true as the idea of having to attend university to get rich. Last time I checked, Mark Zuckerberg and Bill Gates dropped out of Harvard. So you are not really examining the truth; you are just accepting what you were told since you were a little boy. To understand what consistency and commitment bias can do to you, read Cialdini’s book Influence. A better way to look at something you want to change is to adapt the ancient Greek philosophical principles of the Stoics - those guys really got it right early on. Read the following paragraph from Epictetus:

“Happiness and freedom begin with a clear understanding of one principle: Some things are within our control, and some things are not. It is only after you have faced up to this fundamental rule and learned to distinguish between what you can and can’t control that inner tranquility and outer effectiveness become possible.”

The second reason I am writing this book is the following: to explain seduction from the perspective of the two most basic buildings block, a-e and c-t. Those two building blocks are present in any interaction whether you realise it or not. I imagine them as two colours in a picture that mix. I already used that analogy in my first book, The Close. Either the picture is red, because there is very large amounts of a-e or the picture is blue, because c-t dominates. The picture may look something like this:

Picture 1: Illustration of Attraction-Escalation and Comfort-Trust

For example, when you are taking a girl to the 1st Venue (such as a pub as described in my book, SDL King), most likely the picture is blue as it is dominated by c-t. When you are taking the girl to your bedroom in the 3rd Venue, the picture is hopefully quite red as you are about to get down to business. At the same time, the girl wouldn't come with you to the pub if there was no a-e present so there will be traces of red in the picture. Similarly, the girl needs to really trust you to come to your house and have sex with you, so there will be traces of blue in that picture as well. As you can see, both elements are constantly present in different concentrations.

Seduction then is the process of knowing when to mix in which colour (red or blue) at what point in the interaction to make the picture beautiful. Yes, you are the painter and the girl judges you on how good a painter you are and she wants to be constantly entertained. It's rather a movie than a picture. So the picture never stays one colour for too long as it becomes too boring. At the same time, there are certain rules to follow: start the interaction with too much red or blue and the girl gets turned off or bored and walks away. Try to get a girl to your place when the picture is completely blue and you will hear the following sentence: "I don't think of you in this way - I see you as a friend." The timing and the intensity of red and blue throughout the seduction process follows patterns. However, what never changes are the fundamental buildings blocks: red and blue. The goal of this book is to give you the fundamental buildings blocks that you need at every stage of the seduction process and to then show you how to combine them at the various stages to paint a beautiful seduction picture. This book contains all my best lines, moves and patterns that I use to paint my seduction paintings. Of course, you will need to go out and paint a lot to get good at mixing the colours at the right moments.

The Chemistry of Seduction

In The Close, I describe the Straight Line Seduction Cycle - the purpose of my first book was to describe the seduction process from a high level rather than getting lost in detail. Therefore, I was only able to touch on the Straight Line Seduction Cycle. The Straight Line Seduction Cycle consists of two cycles in reality. A long-term cycle that describes how we move from phase to phase in the seduction process (e.g. from bar to our flat) and a short-term cycle that describes how we behave within a specific phase (e.g. what to do in the 2nd Venue). The long-term cycle I call the Seduction Plot and the short-term cycle I call the Rhythm of Seduction. Those are the two fundamental patterns of seduction.

This book is dedicated to spell out en detail how to create a-e and c-t and, more importantly, how to apply a-e and c-t throughout the seduction process. To fully understand and correctly apply the Chemistry of Seduction you need to understand the two patterns that are underlying the process. Both patterns have a-e and c-t at their core - a-e and c-t are to seduction what atoms are to chemistry. They are the building blocks. When mixed correctly they result in a reaction - a change in the environment. This is not an analogy: a-e and c-t, when applied correctly, will result in a change of the brain chemistry. Neurotransmitters such as dopamine are released, which will make the woman get turned on, fall in love or dislike you. It's the change in brain chemistry that we ever so romantically call seduction. Humans are machines that consist

of molecules and seduction is a simple chemical reaction, just as anything else that is going on in our bodies. If you disagree for religious reasons, think twice: you are giving away the power to change things that you really need to change if you want success with women. I quite like this perspective on seduction - it makes it scientific and understandable. Most importantly, it demystifies seduction, romance and the Hollywood bullshit that we associate with male-female interactions.. Seduction is simply the process of affecting change in the brain chemistry. So you are not trying to romanticise some stunningly beautiful goddess with large breasts and a behind that's out of this world. You are simply trying to change her brain chemistry. Instead of telling yourself that you are going to hit on this super hot girl, you can just tell yourself that you will try to change her brain chemistry. Trust me, she is already bored of her own looks - she has seen herself every day since she was born. Anyway, the behavioural patterns that I will lay out now dictate the timing and the mixing of the a-e and c-t such that it results in a change in the girl's brain chemistry - throughout the seduction process a-e and c-t must be alternated in intensity to affect behavioural change that results in a successful seduction process.

The book is organised as follows. First, we get some definitions and technical terms out of the way so we all understand what we are talking about. Then we apply those concepts to the actual seduction process, i.e. the 3 Step Logistics. I am not a fan of technical terms and semantics. However, I need to name some concepts so we can refer to them without getting confused. Seduction Plot: it's the long-term part of the Straight Line Seduction Cycle. It's a birdseye view of the entire process. It's like Google Maps when zoomed out - it tells you where north, east, south and west are and where you current location in "seduction city" is. It also tells you where you need to go next and how to get there to move from approach to close. The Seduction Plot tells you whether you should use more or less a-e and c-t at a given phase of the seduction process. In specific, I am referring to the phases of the 3 Step Logistics process as explained in SDL King. For example, you use more a-e in the approach and you dial down a-e during the instant date while increasing c-t. Obviously, when you are in bed with the girl making out, a-e is full on. So the Seduction Plot describes the long-term cycle of the Straight Line Seduction process and how a-e and c-t vary over time. The second pattern is the Rhythm of Seduction: it describes how a-e and c-t flow through a specific phase of the seduction process. If the Seduction Plot is like two points on Google Maps, the Rhythm of Seduction is the actual navigation from point A to point B that provides detailed instructions. It zooms in on the flow of a-e and c-t and is therefore more micro than the Seduction Plot. It describes the short-term alternation between a-e and c-t during a specific phase. For example, the approach starts with high a-e, then flows to c-t when you get to know the girl more personally - you finally end on a high a-e note before you take her on an instant date. We need two patterns because we need to understand whether a) we are in a relatively high/low a-e/c-t phase (Seduction Plot) and b) how a-e/c-t flows through specific phases. We can never forget that we need to keep the Straight Line Seduction Cycle going by switching between a-e and c-t.

The rest of this book is organised as follows: first, I describe the various concepts that we will use to analyse the seduction process. Those are the Seduction Plot, the Rhythm of Seduction, the Intensity Level, and the various communication channels. I then introduce the Seduction

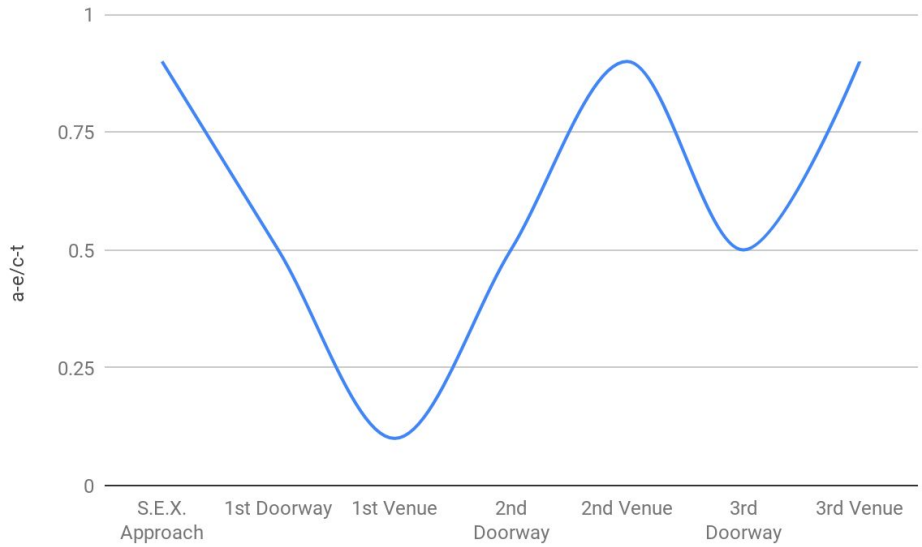
Dashboard, an instrument that allows us to assess where we are in the seduction process and that gives concrete instructions. While I describe the Seduction Dashboard, I iterate through all concepts introduced earlier and show how those concepts flow over the entire seduction process (3 Step Logistics) one at the time. Lastly, I walk the reader through the seduction process, explaining how to use the Seduction Dashboard and spelling out all routines, moves and patterns that I use. This concludes the book.

Seduction Plot

Let's start with a practical example. In the 1st Venue (e.g. a coffee shop instant date) you find out more about her logistics and start imposing Active Frame Control (see The Close) so it's a more c-t based phase. As you move to the 2nd Venue, a-e ramps up. You again decrease a-e and increase c-t as you are on the 3rd Doorway to your house. Finally, when you make out with her in your flat, the picture becomes bright red as a-e goes through the ruff. I call the different stages of the seduction process the Seduction Plot, because it is like a movie plot: every movies follows the same plot and so does every interaction in which you seduce a woman. Each movie starts with the setting of the plot, then the characters go through various challenges or tense situations and at the end there is a resolution, good or bad. For example, Robin Hood lives in the forest (setup). He steals money from the rich (struggle) and gives it to the poor (resolution). The same counts for seduction. There is the approach (setup), the process of getting to know each other (struggle/challenge) and there is a resolution (sex or no sex). By the way, setup and resolution usually make up less than 30% of the interaction. At the various stages, the seducer has to apply the correct amounts of a-e and c-t to make the seduction process beautiful and enjoyable for both sides. If the Seduction Plot is off, the interaction will feel odd - that's the feeling you, for example, get when you know it should be on between you and her right now (i.e. a-e should be high), but it's not.

The Seduction Plot is the compass of seduction, the Google Maps of seduction. It takes some time to calibrate the compass, but once you calibrated it, it will serve you forever. Over time, it becomes an intuitive tool that you naturally feel in your stomach. It's easier to see how a-e/c-t flows over the Seduction Plot when illustrated in a chart. Let's assume that a-e/c-t fluctuates between 0 and 1. Note, I organised all phases of seduction according to the 3 Step Logistics in SDL King (read

Graph 1. Seduction Plot



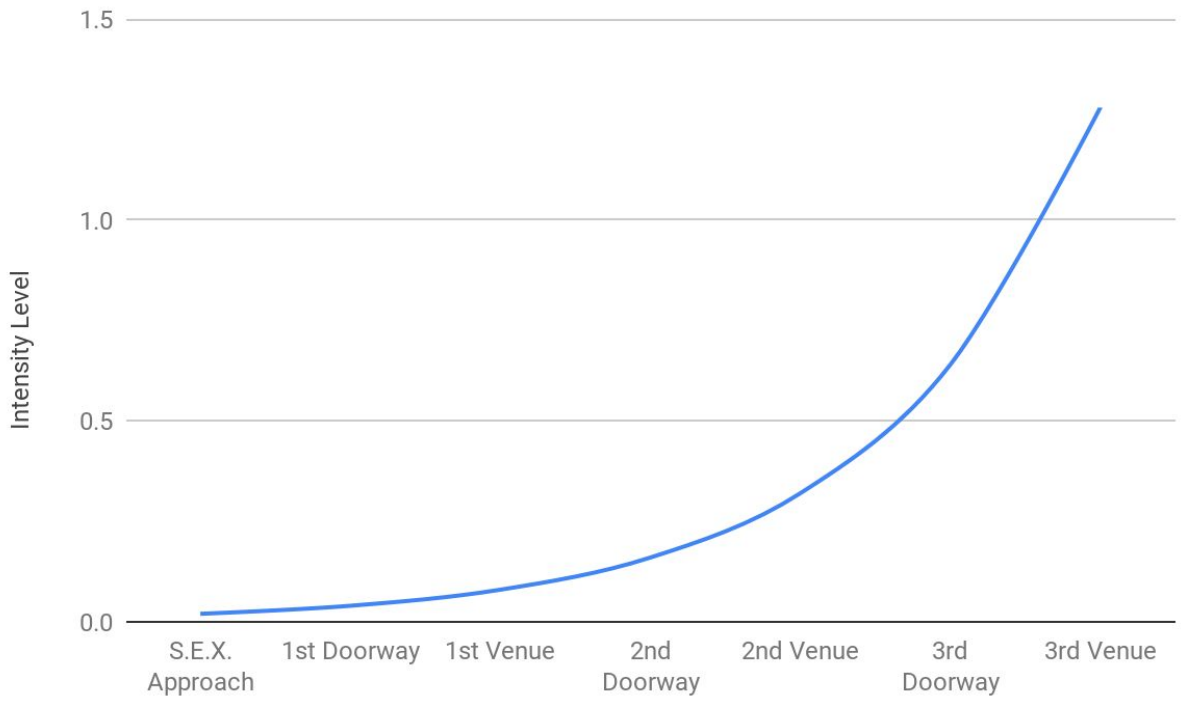
Intensity Level

The intensity of the interaction is the degree of strength with which we communicate. We can change intensity of the elements, c-t and a-e, and we can change the intensity of the communication channels, verbal and non-verbal. For example, we can start with a small compliment in the beginning (“You look really nice.”) and we can go all the way to overt sexual statements (“I want to slap your ass while I bang you on the kitchen table.”). Same counts for non-verbals of a-e. Further, we can do the same with c-t: “I am from Germany and I lived in France before, so I actually know Paris.” or “I feel like I have known you for years although it’s just been hours.” Again, you can also hold her hand or let her head lean against you - that’s different intensity levels of physical c-t.

Intensity is an easy concept to grasp, because it is logical and most men think this way. Intensity has to increase over time. We are not going to get our dick out and then start shaking hands with her - although, that would be quite funny and it might even work. Don’t take my word for it. Jokes aside, we know intensity increases over time. The Seduction Plot describes how c-t and a-e are mixed over time: it describes the proportion of a-e and c-t in the interaction. For example, in the S.E.X. Approach, we have a high amount of a-e and a low amount of c-t relative to other phases of the 3 Step Logistics. The same counts for the 3rd Venue: high a-e and low c-t. However, the intensity is of the S.E.X. Approach is much lower than the intensity of the 3rd Venue. Again, you are not getting your dick out in the approach and you are not telling her how much her feminine energy makes you feel like a man. While in the 3rd Venue it’s not unlikely that you do both of those things.

It's important to distinguish the Seduction Plot from the Intensity Level. The Seduction Plot tells us whether we use more a-e or c-t. The Intensity Level tells us how strong the level of a-e or c-t is that we are using.

Graph 2. Intensity Dashboard

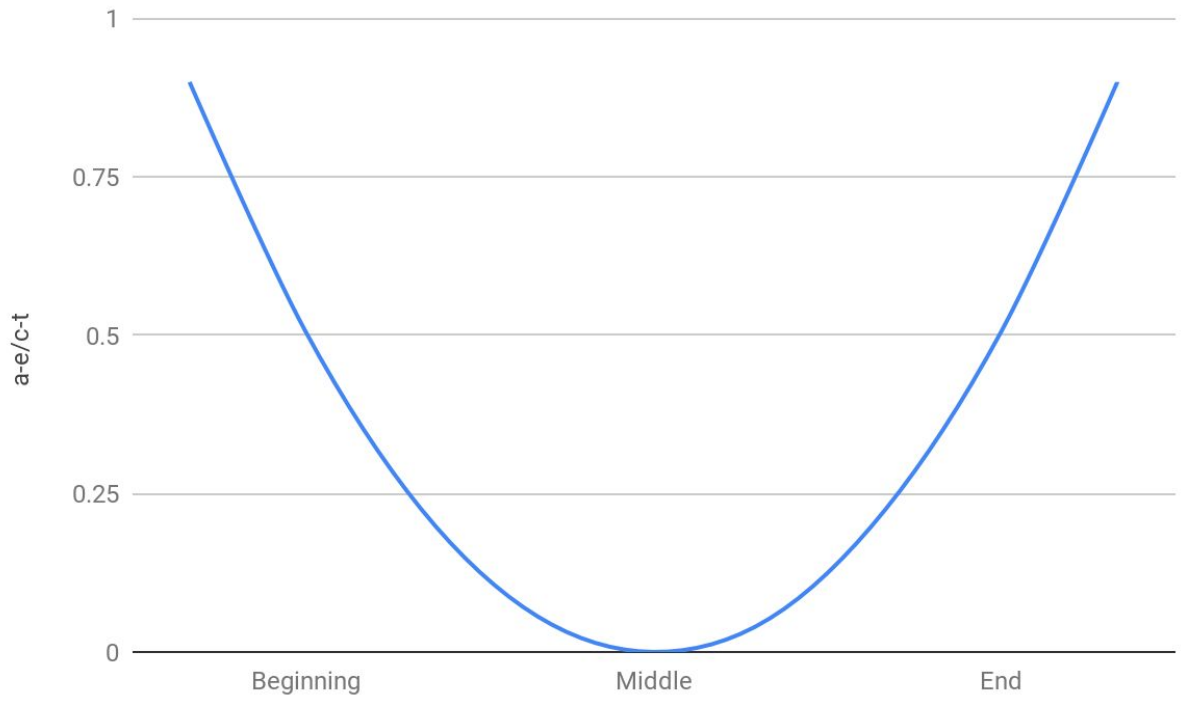


Note: obviously, the Intensity Level cannot go above 1 as that's 100%. This is purely for illustrative purposes. The Intensity Level is seemingly low until the 2nd Venue. Since we are building up Intensity continuously, the effects statt compounding over time and towards the end in the 2nd Venue the Intensity Level will become rather high already. We are at around 0.5 , which is half way to sex. I put this graph in because humans in general do not understand exponential functions as our reality is linear. It may seem that not much has happened until the 2nd Venue - however, if you follow the model, things will unfold quickly and before you know it, the girl will be in your bed. That when girls say: "I have no idea what happened yesterday. All the sudden we were at yours having sex." Just tell her: "Exponential growth is the 7th wonder of the world ;-)"

Rhythm of Seduction

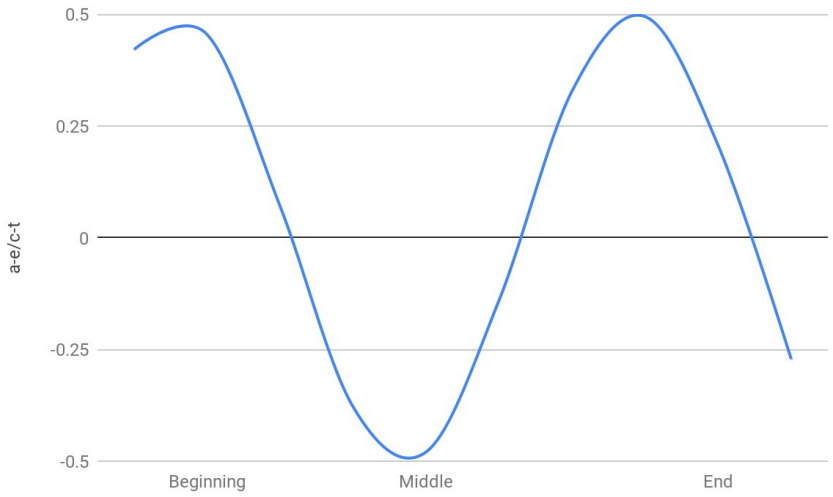
The Rhythm of Seduction on the other hand zooms into the different stages (e.g. S.E.X, Approach, 1st Venue and 2nd Venue as in SDL King) of the interaction in more detail. It provides you with a tool that tells you how to mix red and blue during each stage in the seduction process. For example, when approaching a girl in the street, you always start with high a-e. You then tone down a-e and increase c-t to connect with the girl and find out logistics. Towards the end, when you propose the instant date, you spike a-e again, because it is easier to sell ideas on high emotions. In essence, the approach follows a parabola - I don't want to take you back to scary math exams, but it's the f(x) = x^2 function. On the y-axis (vertical) we have the amount of a-e to c-t and on the x-axis (horizontal) we have time. So the approach starts of with a high a-e/c-t ratio, then it drops to a low a-e/c-t ratio and then the ratio increases again just before the pull to the instant date.

Graph 3: Parabola A-E/C-T Pattern



The other pattern that I found myself using a lot is a oscillating pattern - as opposed to the parabola pattern that displays a strong change in a-e to c-t over time, the oscillating pattern is a more steady pattern that alternates between a-e and c-t. The pattern looks like the following graph.

Graph 4. Oscillating A-E/C-T Pattern



On the y-axis we have the a-e to c-t ratio and on the x-axis we have time. Again, the oscillating pattern follows a mathematical function - a trigonometric function such as the sine function: f(x) = sin(x). Note that a-e/c-t fluctuates in a tighter range (-0.5,0.5) as opposed to the parabola pattern. Obviously, this is a stylised fact and not to be taken literally, but it gets the point across: the oscillating pattern has less fluctuation (or volatility) in it as it is a smoother and less action-laden part of the Seduction Plot. When do we use this pattern? For example, we use this pattern when we are on our 1st Doorway (the way from where we approached to the instant date): instead of switching between high amounts of a-e and c-t, we steadily alternate between a-e and c-t. We might talk about her education and then tease her about being too proper. Or we might grab her arm as she is crossing the street to make sure she is fine. Then we go back to talking about university and her studies. Those are no extreme variation in a-e and c-t - i.e. the delta as we switch from a-e to c-t is low. Now it is very important to understand that while the delta between a-e and c-t is low as we alternate, the Intensity Level of a-e and c-t might be very high. This depends on where we are in the Seduction Plot: as explained, the intensity of a-e and c-t gradually increases as we go through the Seduction Plot. So in later stages of the Seduction Plot we will alternate between a-e and c-t when both elements are on a high Intensity level, while in the beginning both a-e and c-t are on a relatively low level. This is very important to understand: on the 3rd Doorway (walk from pub near closing location to the actual closing location (3rd Venue)), for example, we may pull the girl in to tell her that we like the way she walks and then go back to talking about what she likes in men (high Intensity Level), while on the 1st Doorway we may ask her to come next to us when we cross the street and then go back to talking about her holidays in the Bahamas (low Intensity Level)

At this point, it starts becoming obvious why called it Rhythm of Seduction. If you look up the definition of rhythm it fits in well with the concepts of a-e and c-t: “Movement marked by the

regulated succession of strong and weak elements, or of opposite or different conditions.**”** As opposed to the Seduction Plot, The Rhythm of Seduction is a tactical tool - it’s the zoomed-in function that shows you the direction on Google Maps, while the Seduction Plot is the zoomed-out view. The Rhythm of Seduction tells you exactly how to mix a-e and c-t to affect change in brain chemistry. Perfecting the Rhythm of Seduction is where you will spend the vast majority of your time when learning how seduce beautiful women. It is also the hardest part to learn when it comes to seduction. Why? Because you have to combine the technical skill of building a-e and c-t with the idea of timing and adapting it to the situation. For example, you may be well aware that you should add an a-e element now, but the conversation isn’t right for a-e at the moment - you are stuck. This all comes back to practice. To become very good at seduction, you need a lot of practice and reference points - you brain will automatically pick the right thing to do eventually as you have been in similar situations before. Once you have done 1000s of approaches, you will have the experience and practice necessary to adapt your game to the situation. Yes, we do have models and rules that we follow, but those rules are not set in stone. Often, the best solution to a situation is somewhat of a mix between rules and experience. As Mark Twain said: “History doesn’t repeat itself, but it often rhymes.”

To this extent, I think it is fair to compare seduction to jazz music. Jazz dictates clear rules that lead to the characteristic sound of jazz music. Every musician follows these basic rules. Those are the foundation without which the musician would be lost - how else would one be able to tell the difference between jazz and other music genres otherwise? One defining element of jazz is improvisation. The band plays and at some stage one musician (instrument) becomes the centre of attention and the artist does a solo piece that is improvised. Then, he stops and the band goes back to playing “by the rules”. Seduction is the same: you play by the rules 75% of the time, but you are free enough to change the rules and improvise on the spot. The rules of seduction are there to be broken. One of the best examples is SDL Commandment #10: don’t kiss the girl before you are in the closing location (3rd Venue). I have broken this rule many times. Why? Because experience that I obtained from 1000s of hours of practice tells me when it is appropriate to kiss the girl before being in the closing location. A large part of my motivation to write this book is to give men the nuts and bolts to build a strong foundation to learn game on. That’s why I spell out in detail the various ways a-e and c-t can be created. I am giving away the trade secrets - that’s what you paid for. However, that alone will be not enough and it should be obvious that it is not enough. A master chef like Gordon Ramsey can show you how to make the perfect meal and when you watch him do it, it all looks easy and sounds intuitive. He spells out each step in minute detail with very clear instructions - he gives it all away. Then you try it out for yourself at home. You burn the sauce, the meat is too well done, the pasta is too hard still and when you serve it, it’s all a bit cold. Then let’s add the pressure of running a 3 star Michelin restaurant. Every guest is paying $100 or more for the meal alone. You have a house full of guests and you have a menu with 15 different dishes on it. Each guest expects perfect timing and everything prepared to perfection. On top if it, the guests want the food to be arranged like a piece of art.

Picture 2: Three Star Michelin Plate

The only way a 3 star Michelin chef can achieve such world-class results consistently is through practice. Yes, he needs to analyse and improve his recipes and process, but to consistently perform at such a high level requires extreme amounts of practice. That's why when you try to replicate Gordon Ramsay's perfect dinner, you will not even get close to it. The only way you can even dream to make one plate as good as a Michelin chef is by preparing it 100s of times through 1000s of hours of practice. It's the same with seduction and with the teachings of the Straight Line Seduction System.

Attraction-Escalation and Comfort-Trust

In the following, we will cover the most fundamental building blocks of seduction. A-e and c-t are to seduction what atoms and electrons are to chemistry. You need to understand a-e and c-t on a deep level to be able to explain and relate to all other concepts in seduction. In chemistry, you need to first understand the periodic table and how to balance chemical equations to be able to explain how elements may react with each other. For example, if you drop the metal Titanium into water nothing happens. However, if you drop the metal Sodium into water, you get an extremely exogenous reaction - an explosive reaction potentially. It is the same with seduction: a-e and c-t are your elements. Everything reduces to a-e and c-t at the end and everything can be explained and broken down into a-e and c-t. If you mix the wrong elements at the wrong time, nothing happens. If you mix the right elements at the right time, you get an explosive reaction. It's the same with a-e and c-t: you need to know when you need to add how much and at what time and then you will get the reaction you desire.

In the following, I will describe to you how I define a-e and c-t and the different ways to communicate a-e and c-t. I will explain how to mix a-e and c-t at which point in the Seduction Plot and how the Rhythm of Seductions flows through a-e and c-t at each stage (e.g. 2nd Venue or 3rd Venue) of the seduction process.

What is Attraction-Escalation?

Girls have a strange fascination with guys that conduct acts of violence. I have seen and experienced on various occasions girls getting attracted to a guy after she saw him conduct acts of violence. Usually it's not a nice scene. While the guy was fighting, he was getting hit in the face, there was blood, people were screaming and girls were crying. His date was completely stunned and scared. What happened to the nice guy she was dating 5 minutes ago? It must have been a highly distressing feeling for the girls as the events unfolded right in-front of their eyes. I saw the fear in the girls' eyes. The level of comfort was zero - I could tell by the horrified looks on their faces. But what about a-e. I recently listened to an amazing interview on The David Susskind Show with Joey the Hitman, a mafia hitman as the less than ingenious name suggests. At some stage the moderator says: "You say in your book that women find you irresistible. They find you sexually very attractive." Joey corrects him: "No, I didn't say that. They find the fact of what I do very attractive?" He goes on: "I will give you an example. At a party one time, after I had been acquitted [from a prison sentence], I was introduced to this girl, who incidentally comes from one of your better families. She couldn't wait to jump into bed with me." The moderator responds: "Because you are a killer. So was she just a stunning exception?" Joey explains: "When birds [women] find out that you deal in controlled violence and know that you have taken a life, it has a strange fascination for them. Don't ask me what it is - I don't know." Then the moderator goes on: "How long does the fascination last?" Joey responds: "I don't know. They do it with you two or three times and then they wake up and say: where the hell am I?" This conversation, no longer than one minute, reveals everything you need to know about a-e. It goes to the core of a-e and how it shows how it relates to c-t.

Picture 3: Joey the Hitman at The David Susskind Show - Confessions of a Mafia Hitman

Joey explains how women get strangely attracted to him after they become aware of the fact that he is a contract killer. He describes a scene of seducing a hot and posh girl during a party in a bathroom. He is by no means an attractive guy and he doesn't strike me as particularly smart - maybe street smart, but he definitely won't win a Nobel Prize. How is it possible that pretty posh girls from upper middle class background gets attracted to rough mob guys that kill people? Where is the comfort and the good-girl behaviour in that? What happened to the years of piano lessons, horseback riding and family picnics in the park? And what would their lawyer and doctor parents tell them if they knew?

What is Comfort-Trust?

Comfort-trust is Darwin's survival and replication based on the man's ability to relate to and lead the girl. If we go back to the monkey analogy we can understand c-t better: we always have to remember that she is looking for the alpha monkey, because she wants the highest chance of survival and replication. The alpha monkey not only has to defend the clan and make sure everyone gets fed, he also has to lead the clan to new territories, settle disputes and comfort the females. He is responsible for the peace within the clan. He needs the ability to read social situations, plan ahead and impose his leadership when required. To do so, the other monkeys need to connect with him and trust him. Again, every now and then, he gets tested: the clan wants to make sure that they can entrust him with their lives. If you take c-t to the extreme case you will find that a father daughter relationship is the best social construct you can learn c-t from: the daughter has no sexual attraction to her father for biological reasons and vice versa. However, the father has extreme loyalty towards the daughter - he would kill and sacrifice his own life for her. Similarly, the daughter has extreme trust towards the father. He has raised her, taught her his values and everything else from lacing her shoes to riding her bicycle. He is the ultimate male leader in her life until she becomes old enough to find a partner. The father has ultimate frame control. Young girls often act out and test their fathers patience. It goes so far

before the father tells her off and she starts crying. Minutes later she is sitting on his lap, leaning on his chest and feeling safe. A father doesn't supplicate to his daughter. He doesn't pay attention to every detail and he doesn't hang onto every word the daughter says. He loves her, but he is in control and she works for his attention all the time: it's tough love. Love of the best kind. I am sure there is a Freudian theory for this that I am not aware of, but every girl formulates an abstract idea of her ideal future male leader in her mind based on the attributes that her father demonstrates while she is growing up. As sick as it may sound, most girls are looking for men that are very similar to their fathers in many respects. Let's invert the problem: what are they not looking for? A guy that runs after her all the time trying to please her, listens to her emotional responses, agrees with everything she says, falls for the emotional fits she throws to test him, a man that doesn't know what to do and where to go and a man that can't lead her and take care of her. She wants a man that is smarter, stronger (mentally and physically), has more resources, loves her unconditionally and takes care of her and that leads her when she needs guidance. In return, she will do her part of the male-female relationship. That part she will have learned from the important female figures in her life.

The Straight Line Seduction System is designed to work on these dynamics directly: it understands that the woman needs to find a man like her father - to do so, she needs to reveal a man's standing in the pecking order. My system uses this knowledge to our advantage. We give her directly what she is looking for instead of using proxies such as DHV stories or expensive cars.

Seduction Dashboard

Timing is everything in seduction. Think about the chef analogy: if you put the pasta into the water before it boils, nothing happens. If you leave the past too long in the boiling water, it gets too soft - we want it al dente to be perfect. Timing means that you use the right amount and type of a-e and c-t at the right moment. For example, touching the girls breasts in the first second you see her is the wrong type of a-e at the wrong moment. It's too intense and it's too physical. Doing it later in a dark corner of a bar might be more appropriate. The Seduction Dashboard tells you when to use which element, how to communicate it and how intensely it should be communicated. It shows you which levers to pull at which point to make the chemical reaction as strong as possible. Why does it have to be as strong as possible? Doesn't it as long as it is reacting? Yes, it does. As a child, I was fascinated with explosives: black powder in specific. I made various forms of black powder. They all worked. Often I would mix the ingredients randomly and when I ignited the powder, it left yellow sulfur stains. It didn't explode either. It was more of a slow combustion. To make it explosive you need 75% potassium nitrate, 15% carbon and 10% sulfur. When mixed in these proportions, you can blow things up and that's why it matters to get the mix right. Often people tell me that I get good reaction right off the bat because I am great looking. They are wrong - I am not great looking. I know how to make black powder. Unfortunately, social sciences are less predictable than natural sciences. It's not as easy as mixing three substances. That's why I invented the Seduction Dashboard. It tells the "seduction chef' what ingredients to mix in which order to cook the perfect meal. It consists of 4

instruments that the seducer needs to watch while the interaction is ongoing. Over time, as the seducer becomes more experienced, he will internalise the Seduction Dashboard and seduce on autopilot - he becomes unconsciously competent.

The Seduction Dashboard It is divided into the following instruments:

1) Seduction Plot and a-e/c-t
2) Rhythm of Seduction and a-e/c-t
3) Intensity Level
4) Physical and Verbal Checklist

Physical and Verbal Checklist

There are two types of mistakes - things that go wrong, but we don't know about them (not in our control) and things that go wrong, because we made an error (in our control). Just as it is difficult to fly and airplane. because there are so many factors to keep in mind at the same time, it is difficult to seduce a woman, because there are too many things going on at the same time. As described by Atul Gawande: some airplane crashes used to happen because the airplane was "too much airplane for one man to fly." (https://www.newyorker.com/magazine/2007/12/10/the-checklist). Once the pilot checklist was introduced in 1937, the airplane fatality rate decreased dramatically. It's the same in seduction: some girls are just "too much girl for one man to seduce." Actually, it's not the girl usually, but just the complexity of the situation. That is why I cloned Gawande's checklist manifesto to reduce the error rate during the seduction process. The P and V Checklist needs to be understood as follows: it is not telling you what exactly to do in terms of p and v, it is rather telling you want you cannot miss out on - those are elements that need to be present. Without those, the seduction process will crash most likely. For example, we don't start by verbally telling the girl that she has an amazing ass - we may start with a light compliment and a Hustlerism (see my Daygame Basics product at anthonyhustle.com).

In the following section, I will give the most comprehensive piece of hands-on seduction advice I have ever come across. And when I say hands-on, I mean hands-on. I will give you the exact words and moves you need to execute to get the girl from approach to sex. It is the section I wish I had had when I first started out learning seduction. I will narrate the entire seduction process in prose. At the end of each section, I will display the Seduction Dashboard, which will be your navigation system that tells you where you are in the process - it keeps you on the straight line to sex. The book follows the 3 Step Logistics (SDL King) phase by phase from S.E.X. Approach to having sex in the 3rd Venue.

The Chemistry of Seduction in Action - The S.E.X. Model

S.E.X. Approach

The S.E.X. Approach answers two key questions: 1) is she sexually interested in us and 2) does she have logistics? The first questions is key because we don't want to waste time with girls by chit chatting and ending up in the friend zone. The second question is key because if she is about to fly back to Australia and has to catch a train in 15min, we are not going to have sex with her any time soon. Similarly, if she just go married yesterday and is about to go on her honeymoon, unless she is a complete slut (excuse my French), we are not going to have sex with her. Always, remember: we do many approaches, short approaches and we want to instant date the girl (or isolate when in a club). Basically, the entire S.E.X. Approach is one big well-calibrated (or environmentally adapted) filter. What would you filter for if you wanted to have sex with girls? That's right, girls that are sexually interested and that have time. There you go. Of course, they have to be hot, but why else would you approach them?

The book then covers all 4 items of the Seduction Dashboard and gives all my routines, moves and patterns en detail.

Table 1. S.E.X. Approach Seduction Dashboard

Seduction Dashboard	**Measure**
Seduction Plot	High A-E/C-T
Rhythm of Seduction	Parabola A-E/C-T Pattern
Intensity Level	Low
Physical and Verbal Checklist	Hustler Stop (p & v), Hustlerisms (v), Logistics(v), Close Sequence (p & v)

To clarify, the Physical and Verbal Checklist reminds us of the critical checklist items that we cannot leave unchecked if we want to get the desired results: attract, find out logistics and handle obstacles and, finally, lock in the instant date. If you miss out any of the P and V Checklist items, your chances of seducing the girl will dramatically decrease. This entails approaching correctly (i.e. stopping from the side and not a socially awkward London Daygame Model front stop), executing verbally on the Hustlerisms, finding out logistics and executing on the Close Sequence, which includes the physical part such as pointing into the direction of the 1st Venue and verbal assertiveness. It's not a cliche, a picture (or a video in this case) can be

worth a million words - to see how the S.E.X. Approach is executed in real life, I highly recommend watching the videos on our Daygame Basics product on www.anthonyhustle.com. It's just a lot easier to see and understand how it is done watching it in action.

1st Doorway

Always remember where you are in the seduction process and what your objective is at the current stage. We just convinced the girl to come on an date, so the date is just kicking off. My main objective for the 1st Doorway is to get the girl off the street/bar/shop into an environment in which I am in control. The sooner I get her into this environment, the better and that's why the 1st Doorway is less than 5min long.

The book then covers all 4 items of the Seduction Dashboard and gives all my routines, moves and patterns en detail.

Table 2. 1st Doorway Seduction Dashboard

Seduction Dashboard	**Measure**
Seduction Plot	Medium A-E/C-T
Rhythm of Seduction	Oscillating A-E/C-T Pattern
Intensity Level	Low
Physical and Verbal Checklist	1-2 standard a-e lines (v) and lower back touch & soft arm grab (p), Facebook Profile Soundbite (v), Logistics (v)

1st Venue

First, we need to keep in mind that the 1st Venue lasts less than 30min (read SDL King on 3 Step Logistics). A lot of guys make the big mistake of basking in the presence of a girl that is not truly available or interested. So, we need to keep the main objective in mind: filter out girls that are not available (logistics) or sexually interested. Since most guys become "weak" when it comes to being around a hot girl, I hardwired discipline into the S.E.X. Model: we cut the 1st Venue after 30min for a reason: a girl may come for a coffee, because she has nothing else to do or, because she fancies some company. Let's call these girls "time wasters". They are not time wasters, because they are bad people. They are time wasters, because we are here for a reason and those girls are wasting our time as they distract us from our objective. They are like your buddy that wants you to come for a drink when you have to study for an exam or work. Nice guy, but hugely distracting and conflicting with your current goal. Since we cut the date

short after 30min maximum and since we will suggest to go to a 2nd Venue (i.e. we are escalating), time wasters will be forced to reveal their agenda. 90% of time wasters will not come to a 2nd Venue if they are not interested, especially in the S.E.X. Model (read SDL King) as we are escalating steadily, which reveals the girl's agenda. If the girl just doesn't have time, but is interested, we can set up a date for later. However, if she drops out after 30min then that's great: we just saved a bunch of time.

In short, if we don't manage to answer the two main questions (her logistics and sexual interest in us), the model will do the job for us as long as we stick with the 30min time window. I want to stress, while we are filtering out time wasters, we obviously have to keep a fun and sexy vibe using the Straight Line Seduction Cycle, but we are not at our aunty's tea party chatting away for the sake of chatting. We are here to do seduce a girl we are interested in and that means that we want to have sex with her sooner or later - we stay on the straight line.

There is some degree of attraction at this point if you have done the Hustler Stop and the S.E.X. Approach correctly. Both parts of the model are designed to create a-e. If you are lucky, she will have already told you that she is free for the rest of the day. If you are less lucky, she will have kept it vague. Walking into the 1st Venue, we know that this is the state of the seduction process. She is at least mildly attracted and she has a bit of time. Now it's time to make sure she is truly attracted and she has time for us to seduce her from open to close.

The book then covers all 4 items of the Seduction Dashboard and gives all my routines, moves and patterns en detail.

Table 3. 1st Venue Seduction Dashboard

Seduction Dashboard	**Measure**
Seduction Plot	Low A-E/C-T
Rhythm of Seduction	Parabola A-E/C-T Pattern
Intensity Level	Medium
Physical and Verbal Checklist	Lower back touch at entry (p), command to find seat (v), 2nd Venue Sequence (v), use a-e spikes when interactions is too friendly and just before the bounce to 2nd Venue, touch lower back when leaving (p)

2nd Doorway

Let's start assessing the situation: the girl is attracted to us and she has time or else she wouldn't have come to the 2nd Venue with us. We just met her less than 30min ago and we are close to where we met her. We now need to change gears. We need to get her near our closing location. That's one of the main purposes of the 2nd Doorway: closing the distance between the 1st Venue and the closing location (i.e. 3rd Venue). That's why the 2nd Doorway is up to 30min long. In 30min you can cover long distances - for example, in 30min you can take a tube (i.e. metro) or taxi ride across central London. There is no excuse to not pull if you are not living in the centre of the universe. You can pull girls right across town without any problem. As a matter of fact, most of my SDLs were done this way. Obviously, you will need to have your Logistics Reconnaissance sorted out before you go. You need to know exactly where to go and how to get there. If you struggle to follow the rationale here, you need to read SDL King, but I think it is quite clear.

The book then covers all 4 items of the Seduction Dashboard and gives all my routines, moves and patterns en detail.

Table 4. 2nd Doorway Seduction Dashboard

Seduction Dashboard	**Measure**
Seduction Plot	Medium A-E/C-T
Rhythm of Seduction	Oscillating A-E/C-T Pattern
Intensity Level	Medium (ramping up towards 2nd Venue)
Physical and Verbal Checklist	Lower back touch at exit 1st Venue, BBB, Active Frame Control & overt verbal a-e (comment on feminine walk & ass), lower back touch on entry 2nd Venue

2nd Venue

Once you are in the 2nd Venue, it's game on. Everything up to the 2nd Venue was preparation. In the 2nd Venue it's show time. Now we are less than 5min away from the 3rd Venue and we know the girl has a bit of time at least and she is sexually interested in us. Of course, we don't

jump on her like a horny teenage boy - we follow a Parabola A-E/C-T Pattern. But, we are well aware how close we are to the sealing the deal. We allocate quite some time (30min to 2h) to the 2nd Venue as this is the part where we take over full Active Frame Control and we game the girl into the Kill Zone (read Killer Instinct in SDL King). The main goal in the 2nd Venue is to a) establish Active Frame Control and b) get her into the Kill Zone.

Without going off topic, this is where a seduction master is way different from an average guy - we realise how close we are to closing. Another guy would just tell himself: “Yeah, she is in a bar close to where I live, so what?” He also hasn’t built the right a-e and c-t and he doesn’t have a plan how to proceed. Most likely, it will end in chit chat and he will take her number and leave. Not us - we have built a-e and c-t, because it is hardwired into the S.E.X. Model (read SDL King). Yes, we can still lose her. A lot of things can happen between now and closing the deal. It’s a late stage of the seduction process and it is therefore less controllable (compare this to the approach). Her friends can show up, her dad can ring her, or she simply comes up with an excuse to leave. Everything is possible. If that happens, we resort to Picking Yourself Up (read SDL King) and start the process all over again. Again, we will focus on the things that we can control and not worry about the things we can’t control. So let’s get the process right so we maximise our chances of seducing the girl.

Table 5. 2nd Venue Seduction Dashboard

Seduction Dashboard	**Measure**
Seduction Plot	High A-E/C-T
Rhythm of Seduction	Parabola A-E/C-T Pattern
Intensity Level	High (ramping up towards 3rd Venue)
Physical and Verbal Checklist	Lower back touch at entry 2nd Venue, sit next to her, Male Leader Frame, Pure Connection Frame, Flip the Script Frame (optional), hold her hand, smell her hair, touch her back, whisper in her ear, Planting Seeds (3rd Venue), “Let’s get out of here!”

3rd Doorway

The 3rd Doorway is a critical moment. What will usually happen is that you are either walking or in a taxi and you are only minutes away from the closing location, which is your flat most of the time. The girl is now in the Kill Zone and a time window has opened. That means, she will be ready to have sex while she is turned on and enjoying the moment. Her logical brain is disengaged and her reptile brain is highly engaged. She is just as horny as you are now and she now needs to be led to sex. If she is not in the Kill Zone, you will need to refer to the Kamikaze Moment - that is, you will lead her to your flat despite being uncertain whether she is sexually aroused or not. I cover this in SDL King - it goes beyond the scope of this book.

Table 6. 3rd Doorway Seduction Dashboard

Seduction Dashboard	**Measure**
Seduction Plot	Medium A-E/C-T
Rhythm of Seduction	Oscillating A-E/C-T Pattern
Intensity Level	High (ramping up towards 3rd Venue)
Physical and Verbal Checklist	Lower back touch at entry 2nd Venue (p), BBB (v), hold hands (p), put her leg over yours (p), talk slowly and seductively (v), smell her hair (p), let her lean on you (p), high Intensity Level verbals and Active Frame Control verbals, commanding verbals and physical leading to get in and out of cab or to show way when walking, Objection Prevention and persistence

3rd Venue

At the 3rd Venue, let her walk in first. Open the door for her. Let her walk up the stairs in front of you. The 3rd Venue is all about letting her calm down before you get physical.

The book then covers all 4 items of the Seduction Dashboard and gives all my routines, moves and patterns en detail.

Table 7. 3rd Venue Seduction Dashboard

Seduction Dashboard	**Measure**
Seduction Plot	High A-E/C-T
Rhythm of Seduction	Parabola A-E/C-T Pattern
Intensity Level	High
Physical and Verbal Checklist	A-e spike when entering 3rd Venue, take shoes off, relax with music and drink, impose high Intensity Level Active Frame Control, get close to her (balcony, couch, bed), reframe her frame tests to flip script, escalate to sex after relaxed, respect SDL Commandment #6: get laid or die trying

This free PDF summarises the main concepts of my book, The Chemistry of Seduction - Routines, Moves & Patterns of Seduction. The BOOK is AVAILABLE on LULU.COM under the following LINK:

The Chemistry of Seduction - Routines, Moves & Patterns of Seduction

The Chemistry of Seduction

Routines, Moves & Patterns of Seduction

Anthony Hustle